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THE RAGTIMER

NOVEMBER-DECEMBER

1982

20TH ANNIVERSARY ISSUE

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

COMMERCIALLY PUBLISHED FOLIOS

Price includes postage and handling

CF-806 MAX MORATH'S GIANTS OF RAGTIME (MARKS)
Contains rags by Scott Joplin, Eubie Blake, Luckey Roberts, Jim Europe and Tom Turpin. Includes Chevy Chase, Fizz Water, Tricky Fingers, Troublesome Ivories, Dictys On 7th Avenue $4.00

CF-807 THE BEST OF RAGTIME FAVORITES (HANSEN)
Contains 33 piano solo rags by Chauvin, Hampton, Hayden, Held, Joplin, Krell, Lamb, Pratt and Scott. The folio also contains a "How to Play Ragtime Piano" section $4.00

CF-812 CLASSIC PIANO RAGS (DOVER)
Contains 81 Rags, selected by Rudi Blesh, and reproduced from original sheet music including cover. Paperbound, 384 pages 9 by 12 - 15 composers represented - Joplin, Scott, Lamb, Turpin, Hunter, Johnson, Hampton Woods, etc.....$8.00

CF-813 THE BEST OF JOPLIN (CHAPPELL)
This new edition contains seventeen compositions of Scott Joplin. Faithful colour restorations, of the original cover designs..$5.50

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PM-701 Scotty Dog Rag (David R. Lee) 1974
PM-702 Pussy Cat Rag (David R. Lee) 1975
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PM-705 Salad Dressing Rag (David R. Lee) 1975
PM-706 Mississauga Rag (Ausin E. Kitchen) 1974
PM-707 Once Upon A Time (Austin E. Kitchen) 1977

Please Note: Minimum order $3.00

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RAGTIME...
UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1972

THE RAGTIME SOCIETY
INCORPORATED

is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

BOARD OF DIRECTORS

1982

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What a Ragtime Bash! As you'll read elsewhere in this issue, the 20th Anniversary Bash did not end its formal program until shortly before 2 a.m. on Sunday morning -- and that by no means ended the informal activities.

It was a high note on which to end our anniversary year. But the challenge for us now is to ensure that we enter our second 20 years in a healthy state to serve the cause of Ragtime.

Stated quite simply, the life blood of an organization like ours is its membership. We have raised the membership slightly to $10, but that still is a low fee

Why not make two New Year's resolutions?

1 -- Send in your 1983 membership fee tonight, and remind yourself to recommend membership to two friends tomorrow.

2 -- Circle the dates of October 15-16 in your 1983 calendar for the next Ragtime Bash. Reservations have already been made for the Ragtime Society at the Cara Inn.

Thanks for helping to make 1982 such a great year.

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RECORD REVIEW

by
TEX
WYNDHAM

Murray Hill M-60556/5 (5-Lp boxed set), "The Collector's History of Ragtime", piano solos by Richard Zimmerman

Selections: Rags To Burn, Rag Medley, Mississippi Rag, Louisiana Rag, Harlem Rag, Down Souf' In Alabama, Smoky Mokes, Maple Leaf Rag, Tickled To Death, Whittling Remus, A Dingy Slowdown, Rags and Tatters, The Rag Picker's Rag, Daughters Of Dahomey, Weeping Willow, X.L. Rag, One O' Them Things, Texas Rag, Popularity, Pickles And Peppers, Kinklets, Flying Arrow, Baltimore Todolo, Bull Dog Rag, Black And White Rag, Persian Lamb Rag, Grace And Beauty, Temptation Rag, Apple Jack, Everybody's Rag, The Thriller, Anoma, Teddy In The Jungle, The Entertainer's Rag, Pride of The Smoky Row, Angel Food, World's Fair Rag, Variety Rag, Pork And Beans, Hungarian Rag, Doctor Brown, Steeplechase Rag, Blame It On The Blues, Calico Rag, Steamboat Roag, The Lily Rag, 12th Street Rag, Whoa Nellie!, Hors D'Oeuvre, Harriman Cake Walk-Fox Trot, Texas Fox Trot, Agitation Rag, Colorado Blues, The Meadow Lark, Wailana, Top Liner Rag, Bantam Step, Teasing The Cat, Johnson Rag, Black Jack Rag, Race Track Blues, Sleepy Hollow Rag, Pastime Rag No. 5, Broadway One-Step, Blue Note Rag, All-Of-A-Twist Rag, My Pet, Hunting The Ball, The Arm Breaker, Always Together (Siempre Juntos), Mr. Joe.

The package contains an eight-page booklet illustrated with black-and-white photos of certain composers and sheet music covers. It is distributed by The Everest Group, Concourse Level, 2020 Avenue Of The Stars, Century City, California 90067. An autographed copy may be obtained for $22.00 (California residents add 6% sales tax) from Dick Zimmerman, 5560 West 62nd Street, Los Angeles, California 90056.

In this unhesitatingly recommended set, Dick Zimmerman achieves, via 71 cuts, nothing less than a comprehensive, skillfully-executed, knowledgeably interpreted tour of the entire field of vintage ragtime. Oh, nit-pickers may cavil at the omission of Fats Waller, but East Coast stride is well represented by Eubie Blake's"Baltimore Todolo", Luckey Roberts' "Pork And Beans" and James P. Johnson's "Steeplechase Rag'. A more telling objection might note the absence of the prolific British novelty virtuoso Billy Mayerl (especially as England's lone entry, David Commer's "Hors D'Oeuvre" is given one of the few lackluster rides in the collection), yet no fault can be found with the three novelty rags on hand -- Zez Confrey's "My Pet" (thick, pianistic, imaginative), Max Kortlander's "Hynting The Ball" (one of four unpublished selections extracted by Zimmerman from their surviving piano roll versions), and Fred Rose's "The Arm Breaker" (well-named, a dzlling kaleidoscope of intricate effects).

Yes, it's all here, presented in chronological order of composition, so you can see the form evolve from its early banjo-snappy country jingles into increased sophistication of structure, harmony and phrasing, ending up with the dense sounds and urging jazz-tinged rhythms of the twenties.

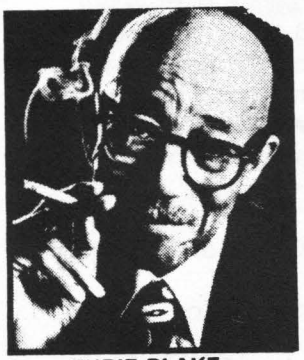
Along the way, we even get a taste of rag-influenced, but non-rag, music of the day -- the syncopated waltz (Harry P. Guy's "Daughts Of Dahomey"), impressionistic parlour piece (B.H. Janssen's "Down Souf' In Alabama"), Indian intermezzo (Abe Holzmann's "Flying Arrow") and one-step (Karl L. King's "Broadway One'Step").

Dick's principal approach is that of the embellished score, playing everything the composer wrote plus extras, such as runs, grace notes, arpeggio fills, etc., much as a player piano enhances a pop song. His mood is usually bright, outgoing and inviting, again like a piano roll, not with the fixed-grin banging of the pizza parlour, but with the essential optimism that permeates ragtime's basic spirit. A talented tickler, he produces a big sound without becoming bombastic or machine-like.

There are high spots a'plenty among these titles. You will quickly find many of special appeal to you. Particular standouts to these ears include: Robert J. O'Briend's "The Rag Picker's Rag" -- the first performer's showcase you'll encounter, and Zimmerman really lets you have it, filling out an already busy chart into a frenzy of rag. Ford Dabney's "Anoma" -- sailing with irresistible power, Fred Irvin's "Doctor Brown" -- an unusual fox trot in a splendid, graceful, singing rendition incorporating a danceable, loping beat. Eudaby Bowman's "12th Street Rag" -- a venerable favorite, often heard, but rarely with so much juice and guts. David Guion's "Texas Fox Trot" -- rich, ethereal, deep and memorable, virtually legitimate classical music in the form of a rag. Joseph Lamb's "Top Liner Rag" -- Dick's dramatic closing flourishes heighten the stunning majesty of this masterpiece. Henry Kleinkauf and Guy Hall's "Johnston Rag" -- the reflective, nostalgic original edition, miles apart from the standard swing era powerhouse readings. Charley Straight's "Black Jack Rag" -- infectiously cheerful and swinging. I could easily name as many more, but we'll do with these.

It is probably impossible to record 71 rags in a way that, in each case, will please every ragtime critic. For example, I think Robert Hampton's "Agitation Rag" needs to be slower and more soulful, while J.M. Wilcockson's "Pride Of The Smoky Row" needs to be brisker and punchier. A cutting contest winner like Charles Thompson's "The Lily Rag" should come at you with more abandon. Yet these are mostly disagreements of degree, instances where Zimmerman interrupts a string of home runs for a double or triple. In the whole ten sides, more than the entire discography of most contemporary ragtime pianists, I see only an insignificant number of strikeouts.

M-60556/5 is a major event, an essential purchase for anyone interested enough in ragtime to be a regular reader of this column. And if you want to give your non-ragtime friend one gift that will show him or her what it's all about, I doubt that you will ever again see something that does the job so thoroughly and so well. As I said, unhesitatingly recommended.



EUBIE BLAKE —

OUR NEXT ISSUE

Every issue of the Ragtimer is a "keeper", but you will want to hang onto the next issue in particular. It will be devoted largely to the beloved, gentle man who is synonymous with ragtime: EUBIE BLAKE and his 100th birthday.

"The Ragtime Society has now outlasted the ragtime era" says Rich Laniewski

Dear Ragtime Society Friends:

Once again, the individual and combined efforts of the directors of the Ragtime Society produced a Bash worthy of a 20th anniversary celebration.

There are three key elements to the success of an event of this sort: organization, presentation and reception. Weakness in any of these is likely to produce failure. This Bash succeeded on all three counts. To say that this Bash was organized would be an understatement. This, in turn, made it pleasurable for the participants to perform, and a great job they did of it, too. But all would be for naught without an enthusiastic audience, and there was plenty of that. As in previous Bashes, all these elements melded into a wonderful time had by all.

Unfortunately, many faces were notably absent: Dave Lee, Tom Schmutzler, George Foley, Bob Seeley, Tex Wyndham, Dave Jasen, Walt Gower and Kerry Price, Allen and Idamay MacInnes, Eubie Blake, and more. (Yes, we missed you all) But -- the many new faces and talents that did come, and we diehards who insist on returning year after year, managed to keep things rolling quite respectably. However, y'all can read about that elsewhere in this issue.

Of course, the "belle" of the Bash, always keeping things in line, was Amelia Lamb. (Thanks, Melie, for gracing us with your presence. And no, we don't believe this is your last Bash. You say that every year. We all know you'll be back, because we love you)

As I commented at the Bash, I congratulate the Ragtime Society on its longevity. Considering the original ragtime era as beginning in 1899 with the Maple Leaf Rag and ending in 1917 with Joplin's death, then the Society, at 20 years, has outlived that era, and is still going strong. I'm proud to be a member.

You know, during a recent perusal of my fairly decent ragtime LP collection (most of which were published within the last 10 years) I noticed something very interesting. Of the modern-day ragtimers, several names appeared fairly frequently, but one figured so prominently that it deserves special recognition. The best way I know is to offer this public "Thanks" to Dave Jasen, whose interest in ragtime can best be described as approaching obsessive fanaticism.

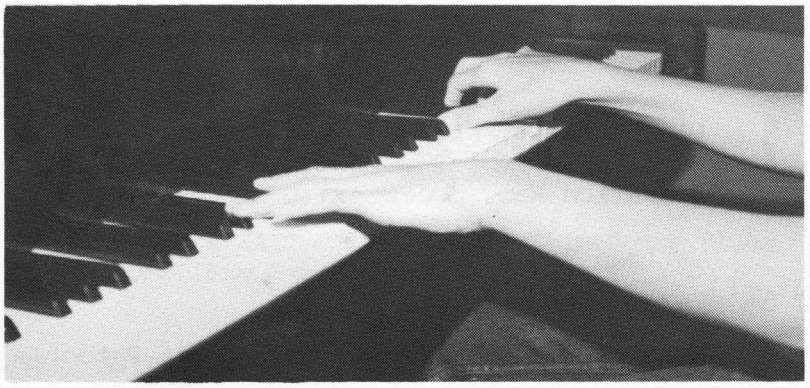
Through Dave's efforts, many of us now have recordings we could never dream of owning. In addition, Dave has shared his sheet music with us in the form of folios of pieces virtually unobtainable elsewhere. He has educated us with books on the subject, with "Rags and Ragtime" (a collaboration with Trebor Tichenor) being at the top of the list. Not only that, but Dave has combined his musical background with his love for ragtime to create new ragtime pieces worthy of being 80-years-old. (Boy, this sure sounds like a eulogy, doesn't it, Dave?) Again, thanks a bunch, Dave, and keep it up.

I'm looking forward to seeing (and hearing) all my ragtime friends at the next Bash. See you there.

Yours in syncopation,

Richard L. Laniewski

ABOVE: Rich and Amelia Lamb



THE FORMAL PROGRAM

Masters of Ceremonies: JOHN ARPIN, MIKE MONTGOMERY and MARK WITTMANN

Note: All performances are piano solo unless otherwise designated.

JACK CUFF	Maple Leaf Rag
GERRY VONDY	Southern Rag Medley No. 2, Brun Campbell
WAYNE ADAMS (Banjo)	Ragtime Nightingale
PAT BURLOW	Solace
GARY TENHUNEN	Melody Rag (own composition), Our Father
CAROL & CONNIE WESTLAKE (banjos)	Birdbrain Rag, Bye Bye Blues
ROSEMARY RENAUD	Sam Fox Trot, Hungarian Rag
ALEXANDER SCHEELINE	Frogs Legs Rag, Cottontail
ROGER HANKINS	Memphis Rag, Teasing the Cat
RICHARD LANIEWSKI	Waltz in Ragtime, New Era Rag
SID MARTIN (Banjo-Uke and Vocal)	With My Ukelele
DON SCOTT	Broadway Rag, Cum Bac Rag
BOB KIVIAHO	Tickled to Death

-- Short Intermission --

Musical POT POURRI in the PEEL ROOM: Various performers and musical selections

-- Dinner Intermission --

FRANK WITTMANN	Flying Arrow, Ham And
TIMOTHY SANDOR	Stumblin', Sheik of Araby
CHARLES FOREMAN	Stravinsky Piano Rag Music, Kansas City Rag
GLORIA EKROM	Tony The Cowboy Wop, Sweet Flossie Farmer

RICHARD BERRY	Bink's Waltz, Harmony Club Waltz
JACK CUFF	Sensation Rag, Sweet Man
DOROTHY D'AMOUR (Vocal) BOB KIVIAHO (Piano accompaniment)	Vatican Rag
CHARLES CASTNER	Keepin' Out Of Mischief Now, Sweet Patootie
JOHN ARPIN & CATHERINE WILSON (two pianos)	Original Rags, Easy Winners, Swipesy Cakewalk, Ragtime Nightingale
Presentation to AMELIA LAMB by MARK WITTMANN	
JEAN AND PAUL HULING "Sister Jean the Ragtime Queen & Laundry Fat" (Piano and washboard)	Sleepy Lou (with GEORGE YOUNG, spoons), Patricia Rag, Growing Pains Rag
JACK HUTTON	Valse Marion (a tribute to Eubie and Marion Blake), Keep Your Temper
AUSTIN KITCHEN	Own composition unnamed
BESS FELL	Virginia Creeper, Black and White Rag, Jingles
SI RICHARDS	I Ain't Got Nobody, Ain't Misbehavin', Moonglow, Easy To Remember
ED TOBIN	American Beauty Rag, Grace and Beauty
DAN MONTGOMERY	Little Wabash Special, Roberto Clemente, The Sheriff
LINDA MILNE	Evergreen Rag, Something Doing
CHARLIE BOOTY	The Fives, Gee Bay Ain't I Good To You
with BEN CONROY plus CHARLES CASTNER	Honky Tonk Train Blues Two's and Few's
BEN CONROY	Dusty Bottom
MIKE MONTGOMERY	That Bull Frog Rag, Medley -- I'm Goin' Away Just To Wear You Off My Mind, You Can't Do What My Last Man Did, The Charleston
with BESS FELL	Sheik of Araby Medley
BOB MILNE	Blue Grass Rag, Aunti Skinner's Chicken Dinner, Deep Elm Blues
ROSS PETOT	All That I Had Is Gone, Gladys

CHARLIE RASCH & KATE "SISTER KATE ROSS (Piano and Banjo)	Limehouse Blues, Original Dixieland One Step, There'll Be Some Changes Made, Lies, Casa Loma Stomp (piano solo)
DAVE FLOWITT	Tiajuana, Kansas City Stomp, Finger Breaker
BOB DARCH and ED TOBIN (two pianos)	Maple Leaf Rag, Minute Waltz (ED TOBIN piano solo)
JOHN ARPIN with LYNN WINTERS (vocal)	Yellow Dog Blues, Just You Just Me Dream Lover, Over the Rainbow Johnny Greene Medley (solo piano) I Cover the Waterfront, Coquette, etc.

-- End of Formal Program --

And the hands never leave the wrists! The combined talents of Ben Conroy and Charlie Booty were only one part of the memories that ragtimers carried away from the 20th Anniversary Bash.

Among the other highlights: meeting ragtimer newcomers like Jo-Ann Raz and Mel Collie who play piano and banjo each weekend in Toronto; suddenly recognizing old piano rolls translated through the fingers of Tim Sandor; hearing Charlie Rasch again at his first Bash in several years; enjoying the non-stop flow of music -- much of it coming from two pianos -- on the Sunday afternoon; seeing and meeting old ragtime friends; and realizing that each Ragtime Bash is a unique event -- carefully planned but spontaneous, remembering the past but bursting with fresh creativity.

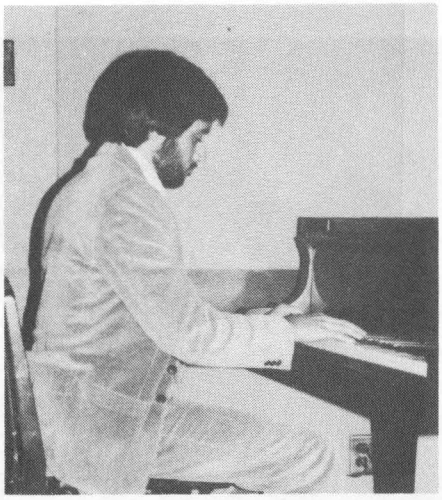
'82-- THE MAGNIFICENT ANNIVERSARY BASH

OUR MC's: Mike Montgomery, John Arpin and Mark Wittmann

Austin Kitchen

George Young (spoons and tap), Sid Martin (banjo-uke), Jean and Paul Huling (Sister Jean, the Ragtime Queen, and Laundry Fats) piano and washboard

'82-- THE MAGNIFICENT ANNIVERSARY BASH



Frank Wittmann

Wayne Adams

Don Scott

Si Richards

Gary Tenhunen

Rosemary Renaud

Charles Castner

Carol and Connie Westlake

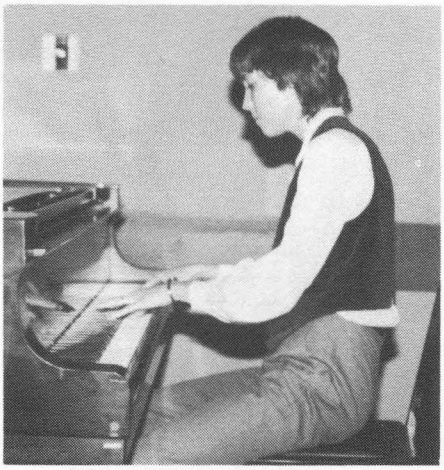
'82-- THE MAGNIFICENT ANNIVERSARY BASH

Charlie Rasch

Mike Montgomery

John Arpin and Lynn Wynters

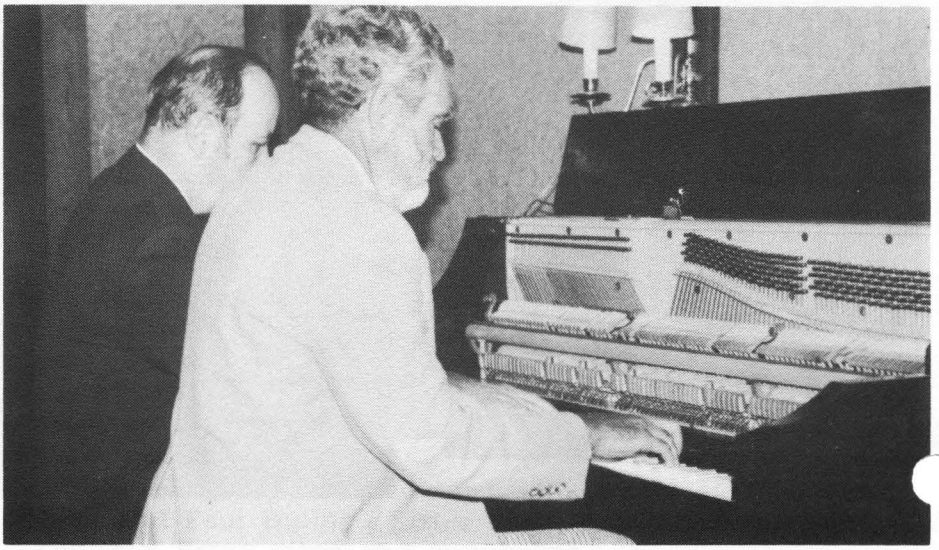
Ross Petot



Linda Milne

Paul and Jean Huling
(A stitch in time ...)

Charlie Rasch and Kate Ross

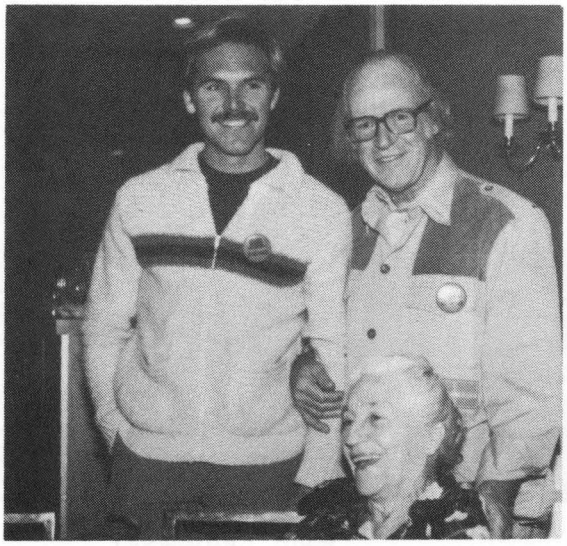


Charlie Bootie and Ben Conroy

'82-- THE MAGNIFICENT ANNIVERSARY BASH

John Arpin and Catherine Wilson

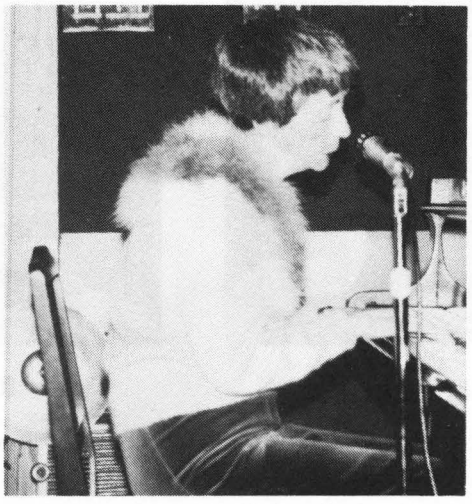
Bob Darch and friends



Ed Tobin, Bob Darch and
Amelia Lamb

Mike Montgomery (centre) with
directors John Fairhead and Marjory Wittmann

Bob Milne



Gloria Ekrom

'82-- THE MAGNIFICENT ANNIVERSARY BASH

Dave Flowitt

Richard Berry

Pat Burlow

Jack Cuff

Gerry Vondy

Rich Laniewski

Alexander Scheeling

Roger Hankins

Catherine Wilson

'82-- THE MAGNIFICENT ANNIVERSARY BASH

Charles Foreman

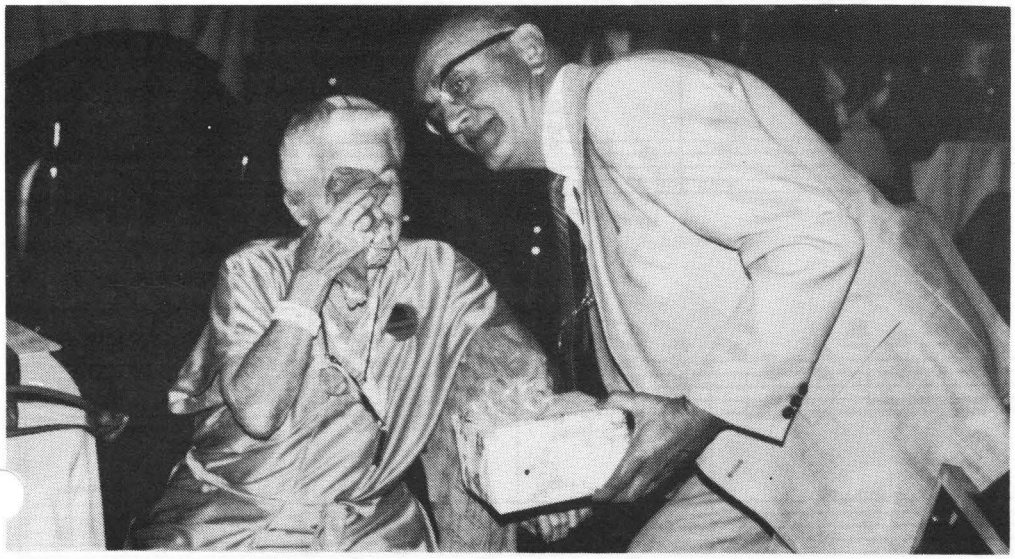
Dan Montgomery

Bess Fell

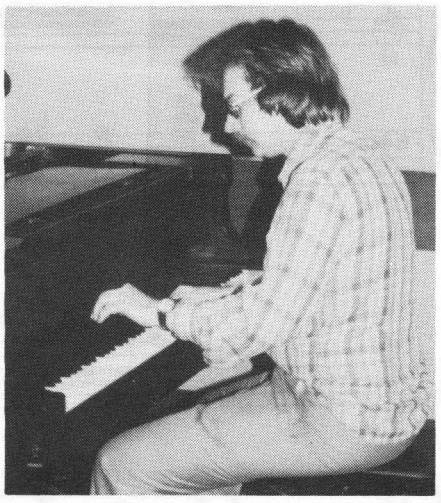
Ed Tobin

Tim Sandor

Jack Hutton



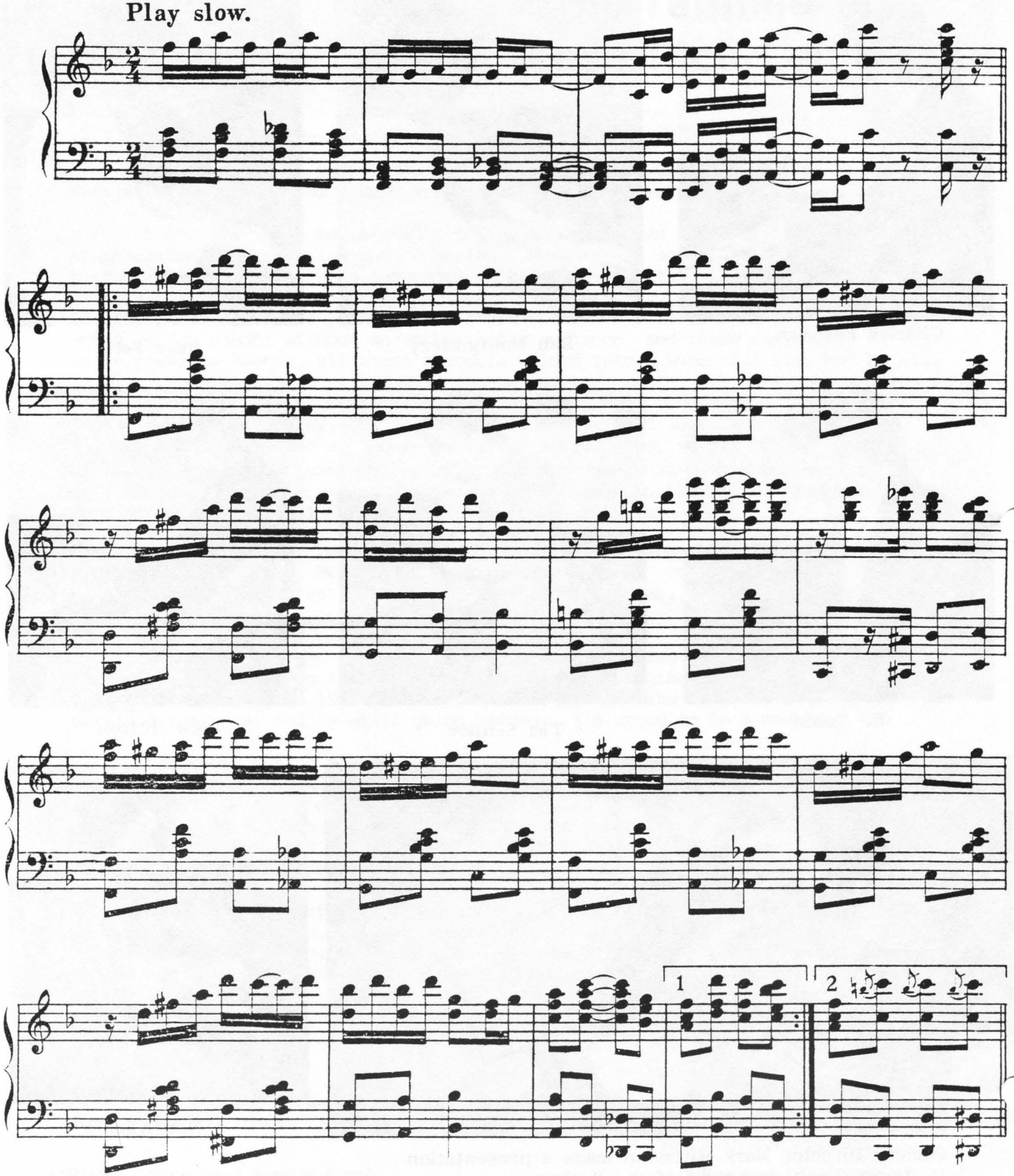
Society Director Mark Wittmann made a presentation to Amelia Lamb on behalf of the Society.



Bob Kihavo

THE PEACH.

A Sentimental Rag.

By ARTHUR MARSHALL.

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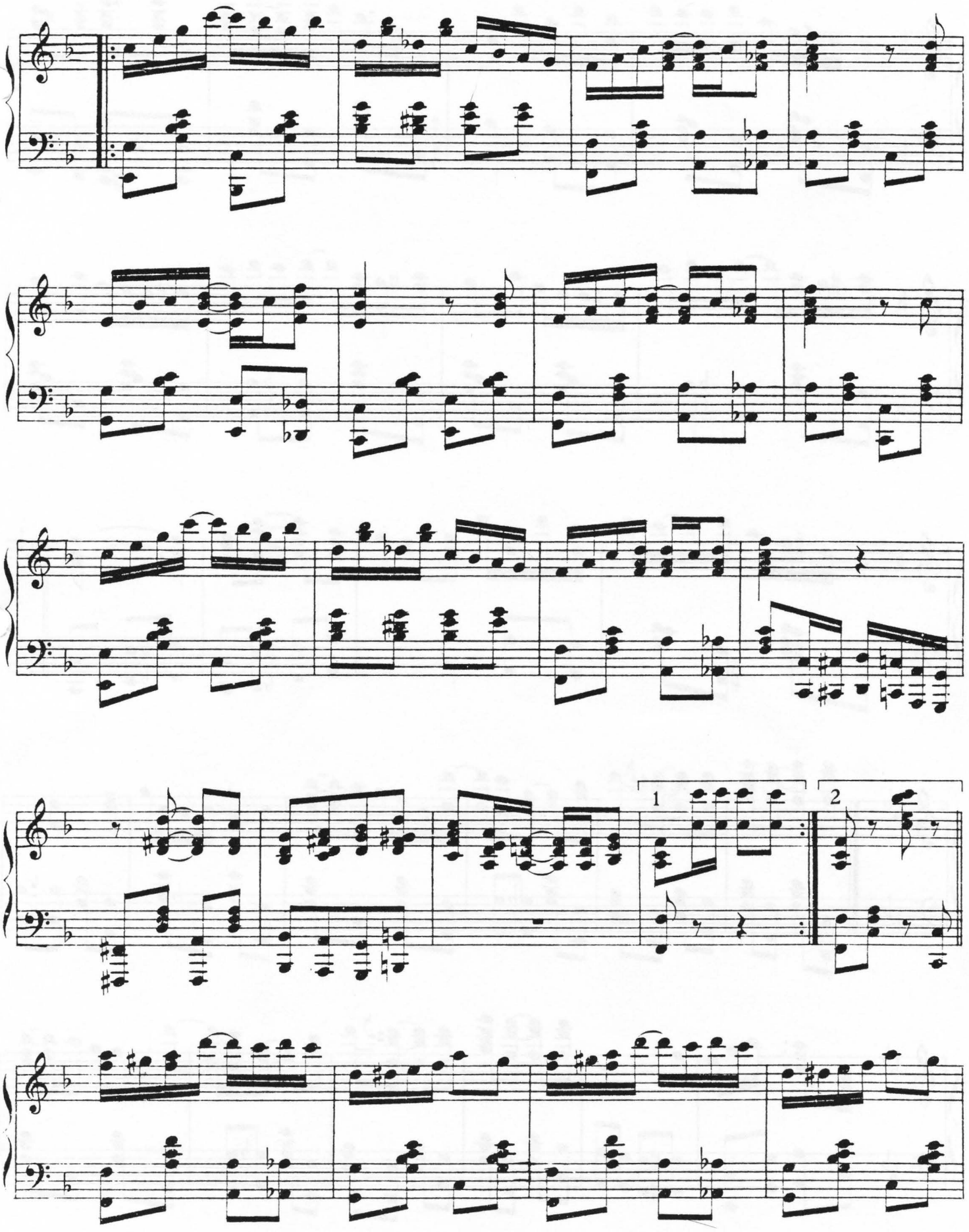
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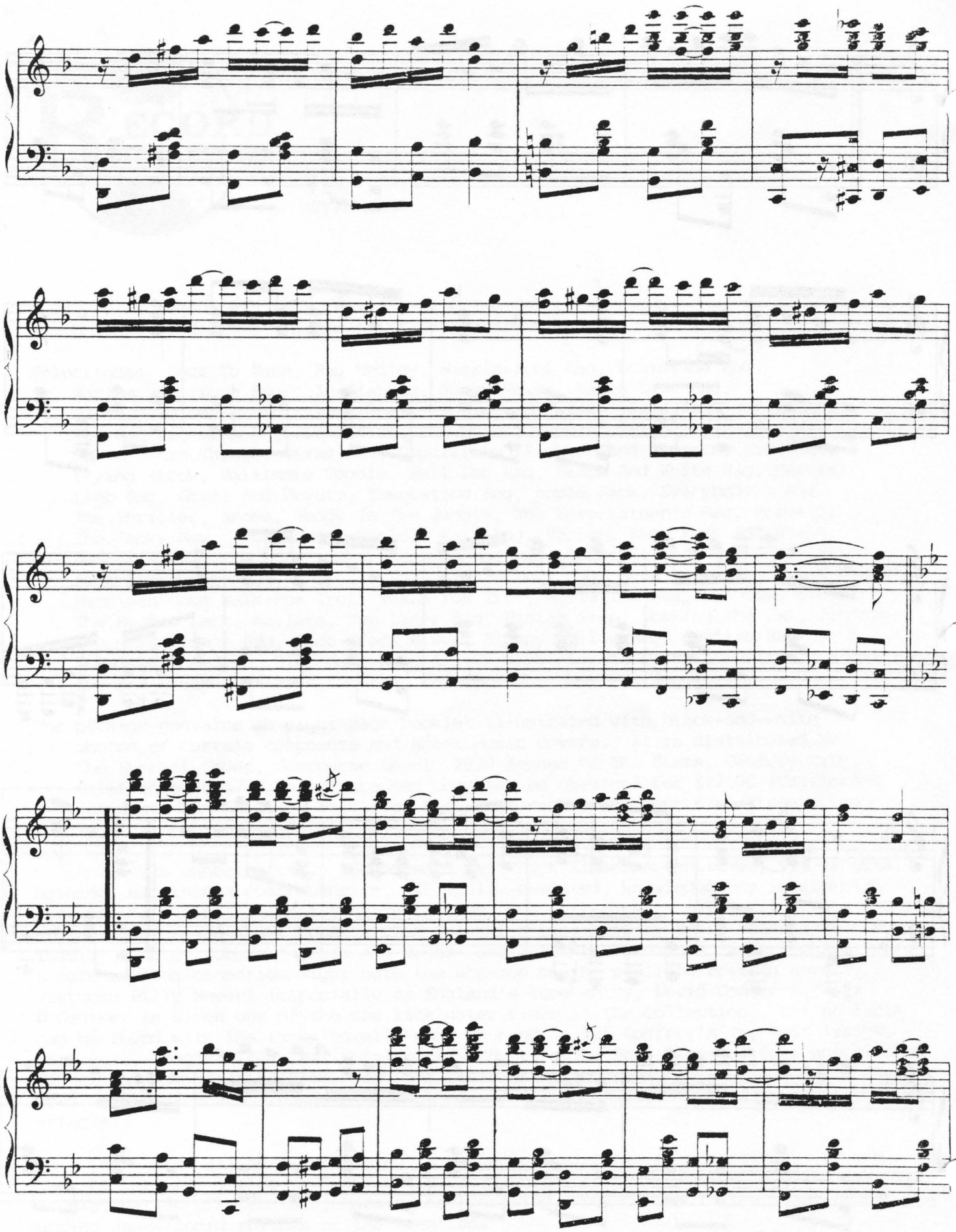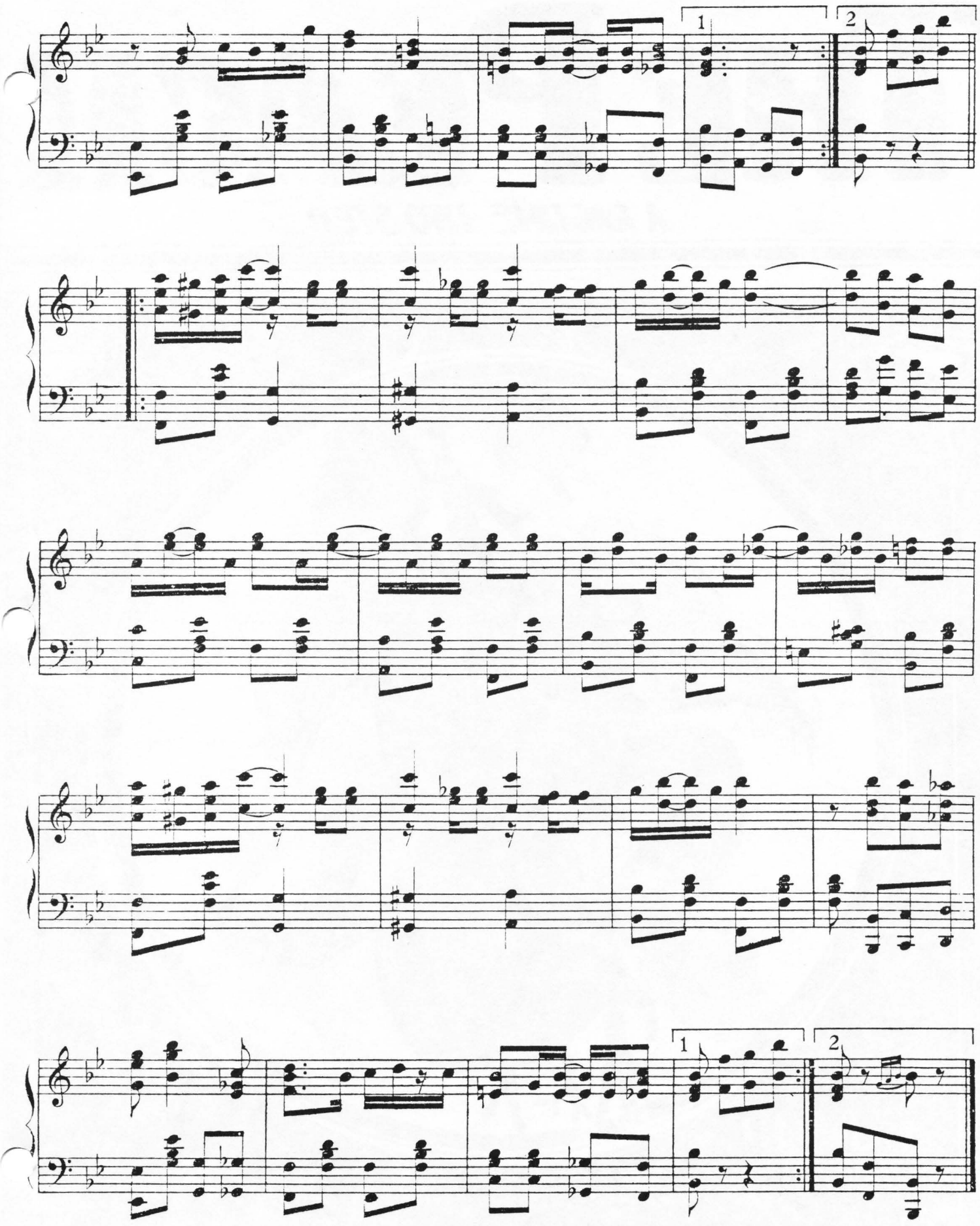
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THE PEACH

A RAGTIME TWO STEP

A RAG

BY

ARTHUR MARSHALL

PUBLISHED BY

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